

Kalmus Miniature Score Series


no. 1303

GEORGE FRIDERIC
Handel

ode for st. cecilia's day

1739

edwin f. kalmus
publisher of music
new york, n.y.



no. 1303

Our
for
St. Cecilia's Day

by

George Frederick Handel.


Handels Gesammelte Werke

Vol. 23

Leipzig 1866

ed. F. W. Chrysander

edwin f. kalmus
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PREFACE.

THE present ODE, written by *Dryden* in the year 1687 for musical performance at a Feast of St. Cecilia in London, was set to music by Handel from the 15th to the 24th Sept. 1739 as "*A Song for St. Cecilia's Day*", and first produced on that day (Nov. 22) in the year 1739.

The first and second movements of the Overture are identical with the 5th of the Twelve Grand Concertos composed in the same year. The Finale of that Concerto has also been put to a similar use, and been printed in the editions of this Ode; though the Minuet movement, which was actually written by Handel for its Overture, and is here printed by us, is perhaps more appropriate than the broader Concerto-Finale.

On p. 30 between the lines will be noticed a series of small notes, with a reference to the Preface. They are found in Handel's original manuscript (not in his conducting score), where they occupy some bars of pauses in the line belonging to the Trumpet, but would there denote B, which is simply impossible. They are undoubtedly a figure for the Drum (and as such, D), and inserted in the Trumpet line only because this happened to be vacant here. Either of the two figures given to the Drum, therefore, may be chosen.

Of the small vocal piece on the same subject, and belonging to about the same period, entitled by us "THE PRAISE OF HARMONY", which we here give as an appendix, Handel's manuscript is extant. Though probably occasionally sung, it has never been much known in this form. The poem must have been written for Handel's setting, probably by *Newburgh Hamilton*. The air was subsequently provided with Italian words, commencing "*Sei cara sei bella virtute ogn'or*".

LEIPZIG, Oct. 16. 1866.

Chr.

ODE FOR ST. CECILIA'S DAY.

CAECILIEN-ODE.

RECITATIVE, accompanied.

From Harmony, from heav'nly Harmony,
This universal frame began.
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head:
The tuneful voice was heard from high,
»Arise! ye more than dead«:
Then cold and hot, and moist and dry,
In order to their stations leap,
And Music's now'r obey.

CHORUS.

From Harmony, from heav'nly Harmony,
This universal frame began:
From Harmony to Harmony,
Through all the compass of the notes it ran,
The diapason closing full in Man.

AIR 1.

What passion cannot Music raise and quell! —
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And, wond'ring, on their faces fell,
To worship that celestial sound.
Less than a God they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly and so well.
What passion cannot Music raise and quell!

AIR 2, and CHORUS.

The TRUMPET's loud clangor
Excites us to arms
With shrill notes of anger,
And mortal alarms.
The double, double, double beat
Of the thund'ring DRUM
Cries, hark! the foes come;
Charge, charge! 'tis too late to retreat.

(MARCH.)

AIR 3.

The soft complaining FLUTE
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling LUTE.

Begleitetes RECITATIV.

Durch Harmonie, durch heil'ge Harmonie
Entstand dies weite Weltenall.
Als formlos die Natur noch lag,
Verworr'nen Missklänge voll,
In lebensloser Nacht:
Scholl wohl lautreich des Schöpfers Ruf:
»Erwach' aus starrem Tod!«
Und Kalt und Heiss, und Dürre und Feucht
Zertheilt in fester Ordnung sich,
Durch Harmonie beseelt.

CHOR.

Durch Harmonie, durch heil'ge Harmonie
Entstand dies weite Weltenall:
Von Harmonie zu Harmonie
Durchlief die Schöpfung aller Töne Reich,
Und schloss im Vollklang ihrer höchsten Macht.

ARIE 1.

Wie hebt und senkt Musik der Seele Flug! —
Als Jubal die erste Laute schlug,
Wie lauscht' die Schaar da ihrem Sang,
Die staunend hin zur Erde sank,
Anbetend vor dem Wunderklang.
Sie wähnt', ein lebend gottgleich Wesen trug
Die Laute bergend in ihrem Hohl,
Die sprach so lieblich und so wohl.
Wie hebt und senkt Musik der Seele Flug!

ARIE 2, und CHOR.

Der Schall der Trompete,
Er ruft uns zur Schlacht;
Der Zorn in dem Busen,
Der Kampfmuth erwacht,
Der Trommel donnerndes Geroll,
Ihr grollender Schlag
Stürmt auf an den Feind,
Auf, auf, bis der Siegesruf erschallt.

(MARSCH.)

ARIE 3.

Der Flöte Klage-ton
Hinsterbend singt den Jammer
Der hoffnungslosen Liebe;
Ihr Grablied sanft flüstert in der Laute Schlag.

AIR 4.

Sharp VIOLINS proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair disdainful dame.

AIR 5.

But oh! what art can teach,
What human voice can reach
The sacred ORGAN's praise?
Notes inspiring holy love,
Notes that wing their heav'nly ways
To join the choirs above.

AIR 6.

Orpheus could lead the savage race;
And trees uprooted left their place,
Sequacious of the LYRE.

RECITATIVE, accompanied.

But bright CECILIA rais'd the wonder high'r:
When to her ORGAN vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for heaven.

GRAND CHORUS.

As from the pow'r of sacred lays
The spheres began to move;
And sung the great Creator's praise
To all the bless'd above;
So when the last and dreadful hour,
This crumbling pageant shall devour;
The TRUMPET shall be heard on high, —
The dead shall live, the living die,
And Music shall untune the sky.

ARIE 4.

Die helle Geige singt
Von Eifersucht und von Verzweiflung;
Singt von heisser Lieb', und Sehnsucht
Tiefster Qual, und höchstem Leiden,
Um der stolzen Schönen Gunst.

ARIE 5.

Doch o, wess Stimme gleicht,
O welche Kunst erreicht
Der heil'gen Orgel Klang?
Ihren Klang, der Liebe singt,
Und sich auf zum Himmel schwingt,
Zum Engel-Chorgesang.

ARIE 6.

Orpheus bezwang die wilde Brut;
Der Baum, entwurzelt seinem Grund,
Er folgt der Laute Klang.

Begleitetes RECITATIV.

Doch sieh! Cäcilia wirkte gröss're That!
Als sie der Orgel Stimm' und Sang verlieh,
Da lauscht ein Engel und wähnt entzückt
Sich auf der Erd' im Himmel.

GROSSER CHOR.

So wie durch heil'ger Lieder Macht
Der Sphären Lauf begann,
Und sie des grossen Schöpfers Preis
Lobsangen durch das All:
So, wenn die letzte Stunde schlägt
Und ganz dies Erdenrund zerfällt,
Dröhnt der Posaune lauter Schall:
Was stirbt erstet, was lebt vergeht,
Und der Sphärenklang verstummt im All.

APPENDIX.

PRAISE OF HARMONY.

Preis der Harmonie.

Look down, look down
Harmonious Saint, whilst we
Do celebrate thy art and thee!
Of Music's force the wonders show,
The most of Heav'n we here can know.

Music! that all-persuading art,
Which soothes our griefs, inspires our joys,
Soft love creates, stern rage destroys,
And moulds at will each stubborn heart.

Sweet accents all your numbers grace,
Touch ev'ry trembling string;
Each note in justest order place —
Of Harmony we'll sing.
It charms the soul, delights the ear,
To it all passions bow;
It gives us hope, it conquers fear,
And rules we know not how.
Sweet accents: *Da Capo*.

O blick herab,
Harmonische Heil'ge du, wie wir,
In Preisgesang dich feiernd hier,
Uns deiner Kunst in Andacht weih'n,
Des Himmels Theil in unserm Sein.

Tonkunst! in Wunderkraft bewährt!
Die stillt den Gram und stimmt zur Lust,
Und Liebe zeugt und Wuth zerstört,
Und hebt und beugt die starrste Brust.

Dein Wohllaut schmückt des Dichters Sang,
Der Saiten bebend Spiel;
Melodisch ist dein Weg und Gang,
Und Harmonie dein Ziel.
Sie rührt das Ohr, entzückt das Herz,
Zwingt jede Leidenschaft;
Sie beut uns Trost, sie bannt den Schmerz,
Und herrscht mit Zauberkraft.
Dein Wohllaut: *Da Capo*.

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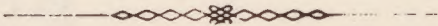
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APPENDIX.

Errata.

P. 17, bar 5, line 8, for  read 

P. 78, bar 7, line 11, for  read 



OVERTURE.

Larghetto, e staccato.

Oboe I. II.

Violino I.

Violino II.

Viola.

Bassi.

Pianoforte.

Larghetto, e staccato.

Allegro.

Allegro, a tempo giusto.

This is a handwritten musical score, likely for a piano and voice. It consists of six systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The notation is in a key with two sharps (F# and C#) and a common time signature. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The handwriting is in dark ink on aged paper. The first system has a vocal line with a melodic line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows a more complex piano accompaniment with many sixteenth notes. The fourth system has a vocal line with a melodic line and a piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system shows a more complex piano accompaniment with many sixteenth notes. The score is written in a clear, legible hand.

This page of musical notation, numbered 4, features four systems of music. Each system is composed of five staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The music is written in a key with one sharp (F#) and a common time signature (C). The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first system includes a treble clef, a bass clef, and a grand staff. The second system includes a treble clef, a bass clef, and a grand staff. The third system includes a treble clef, a bass clef, and a grand staff. The fourth system includes a treble clef, a bass clef, and a grand staff. The notation is dense and includes various musical symbols such as notes, rests, and accidentals.

The first system of musical notation, measures 1-4. It features a grand staff with five staves. The top four staves are for individual instruments (flute, oboe, clarinet, and bassoon), and the bottom staff is for the piano. The music is in 2/4 time and D major. The piano part has a prominent melody in the right hand with many sixteenth-note passages.

The second system of musical notation, measures 5-8. The instrumentation remains the same. The piano part continues with its melodic line, showing some rests in the upper staves of the grand staff.

The third system of musical notation, measures 9-12. The piano part includes dynamic markings: *p* (piano) in measure 10 and *f* (forte) in measure 11. The piano part has a more active role in this system, with more notes in the lower staves.

The fourth system of musical notation, measures 13-16. This system introduces trills, marked with *tr* above the notes in measures 14 and 15. The piano part continues with its melodic development.

The fifth system of musical notation, measures 17-20. The piano part features a *ff* (fortissimo) marking in measure 18. The system concludes with a final chord in the piano part.

Violino I. II.
Oboe I. II.

Viola.

Bassi.

Pianoforte.

TENORE.

From Har - mo - ny,
Durch Har - mo - nie,

from heav'n - ly Har - mo - ny
durch heil' - ge Har - mo - nie

this u - ni - ver - sal frame be - gan.
ent - stand dies wei - te Wél - ten - all.

Continuo.

sostenuto.
Larghetto, e piano.
sostenuto.

Oboe I. II.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncelli.

TENORE.

When
Als

Na - ture
form - los

un - derneath a
die Na - tur noch

heap
lag,

of jar - ring a - tons
ver - worr - nen Missklang

Organo, e
Contrabassi.

Larghetto.

Pianoforte.

lay, when Na-ture un-der-neath a heap of jar-ring a-toms
 voll, als formlos die Na-tur noch lag, ver-worr-nen Missklangs

6 5 4 3 2 1 7 6 5 4 3 2 1 7

lay, and could not heave her head: the tune-ful
 voll, in le-ben lo-ser Nacht: scholl wohllaut-

6 5 4 3 2 1 7 6 5 4 3 2 1 7

H. W. 23.

voice was heard from high, "A - rise, arise,
 reich des Schöpfers Ruf: "Er - wach', erwach'!"

a - rise ye more than dead:
 er - wach' aus starrem Tod!"

Col Basso.

Then cold and hot, and moist and dry, in or - der to their sta - tions
 Und Kalt und Heiss, und Dürr und Feucht zer - theilt in fe - ster Ord - nung

leap,
sich,
Viola col Basso all'8va

then cold and
und Kalt und

Org., Fagotti, Violoncelli e Contrabassi.

f

hot, and moist and dry, in or - der to their sta - tions leap,
Heiss, und Dürr und Feucht zertheilt zu fe - ster Ordnung sich,

f

and Music's pow'r o - bey,
durch Harmo - nie be - seelt,

and Music's
durch Harmo -

6

mp *fp*

pow'r o - bey.
- nie be - seelt.

f

CHORUS.

Allegro.

Oboe I. II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Pianoforte.

Allegro.

The first system of the musical score consists of two staves. The upper staff is a violin part, written in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth and sixteenth notes, followed by a trill marked 'tr'. The lower staff is a piano accompaniment, written in bass clef with the same key signature. It features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score includes vocal parts and piano accompaniment. The upper staves show vocal lines with lyrics in German and English. The lower staves show the piano accompaniment. The lyrics are:

From Har - mo - ny,

Durch Har - mo - nie, from heav'n - ly

durch heil' - ge

From Har - mo - ny,

Durch Har - mo - nie,

The piano part continues with a similar rhythmic pattern to the first system, with a trill marked 'tr' in the upper right.

from heav'n - - - ly Harmony, from Har - - mo - ny, from
 durch heil' - - - ge Harmonie, durch Har - - mo - nie,
 Harmony, Harmonie,
 from Har - - mo - ny,
 durch Har - - mo - nie,

heav'n - - - ly Harmony, this u - ni - ver - sal
 heil' - - - ge Harmonie, ent - stand dies wei - te
 from heav'n - - - ly Harmony, this u - ni - ver - sal
 durch heil' - - - ge Harmonie, ent - stand dies wei - te

frame be - gan: from Har - mo - ny

Wel - - - ten - all: von Har - mo - nie

frame be - gan: from Har - mo - ny

Wel - - - ten - all: von Har - mo - nie

7 0 6

to Har - mo - ny, from Har - mo - ny to

zu Har - mo - nie, von Har - mo - nie zu

to Har - mo - ny, from Har - mo - ny to

zu Har - mo - nie, von Har - mo - nie zu

6

Har - mony,
Har - monie

Har - mony, through all the compass of the notes it ran,
durch - lief die Schöpfung al - ler Tü - ne Reich,

Har - monie

through all the compass of the notes it ran,
durch - lief die Schöpfung al - ler Tü - ne Reich,

com - pass of the notes it ran,
Schöpfung al - ler Tü - ne Reich,

through all the
durch - lief die

6

compass of the notes it ran, the di - a - pa - son clo - sing
Schöpfung al - ler Tö - ne Reich,
 und schloss im Voll - klang ih - rer

through all the compass of the notes it
 durch - lief die *Schöpfung al - ler Tö - ne*
 through all the
 durch - lief die

full in Man,
 höch - sten Macht,

ran,
Reich,

compass of the notes it ran,
Schöpfung al - ler Tö - ne Reich,

through all the compass of the notes it ran, the
durch - lief die Schöpfung al - ler Tö - ne Reich, und

(p)

p

p

p

p

di - a - pa - son clo - sing full in Man, clo - sing
schloss im Voll - klang ih - rer höch - sten Macht, ih - rer

7 6 7 6

p

from Har - mo - ny to Har - - mo - ny,
 von Har - mo - nie zu Har - mo - nie
 full in Man; from Har - mo - ny to Har - - mo - ny, through
 höch - - sten Macht; von Har - mo - nie zu Har - mo - nie durch -

tasto solo.

through all the com - pass of the notes it ran,
 durch - lief die Schöp - fung al - ler Tö - ne Reich, the und
 all the com - pass of the notes it ran, the di - a - -
 - lief die Schöp - fung al - ler Tö - ne Reich, und schloss im

the di - a - pa - son clo - sing full in Man, the
 und schloss im Voll - klang ih - rer höchsten Macht, und

di - a - pa - son clo - sing full in Man, und
 schloss im Voll - klang ih - rer höch - - - sten Macht, und

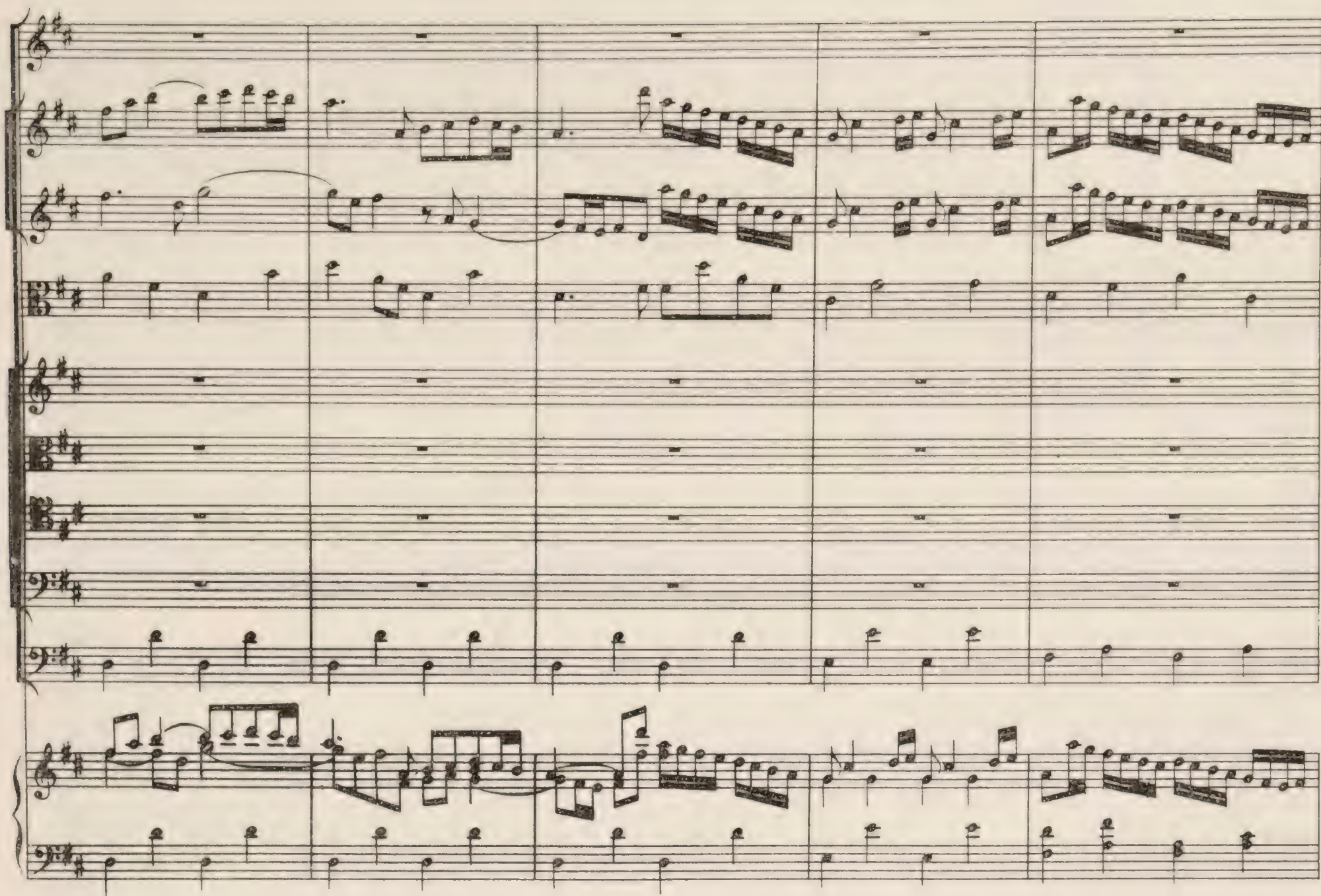
pa - - - son clo - sing full in Man, the
 Voll - klang ih - - - rer höch - - - sten Macht, und

ff

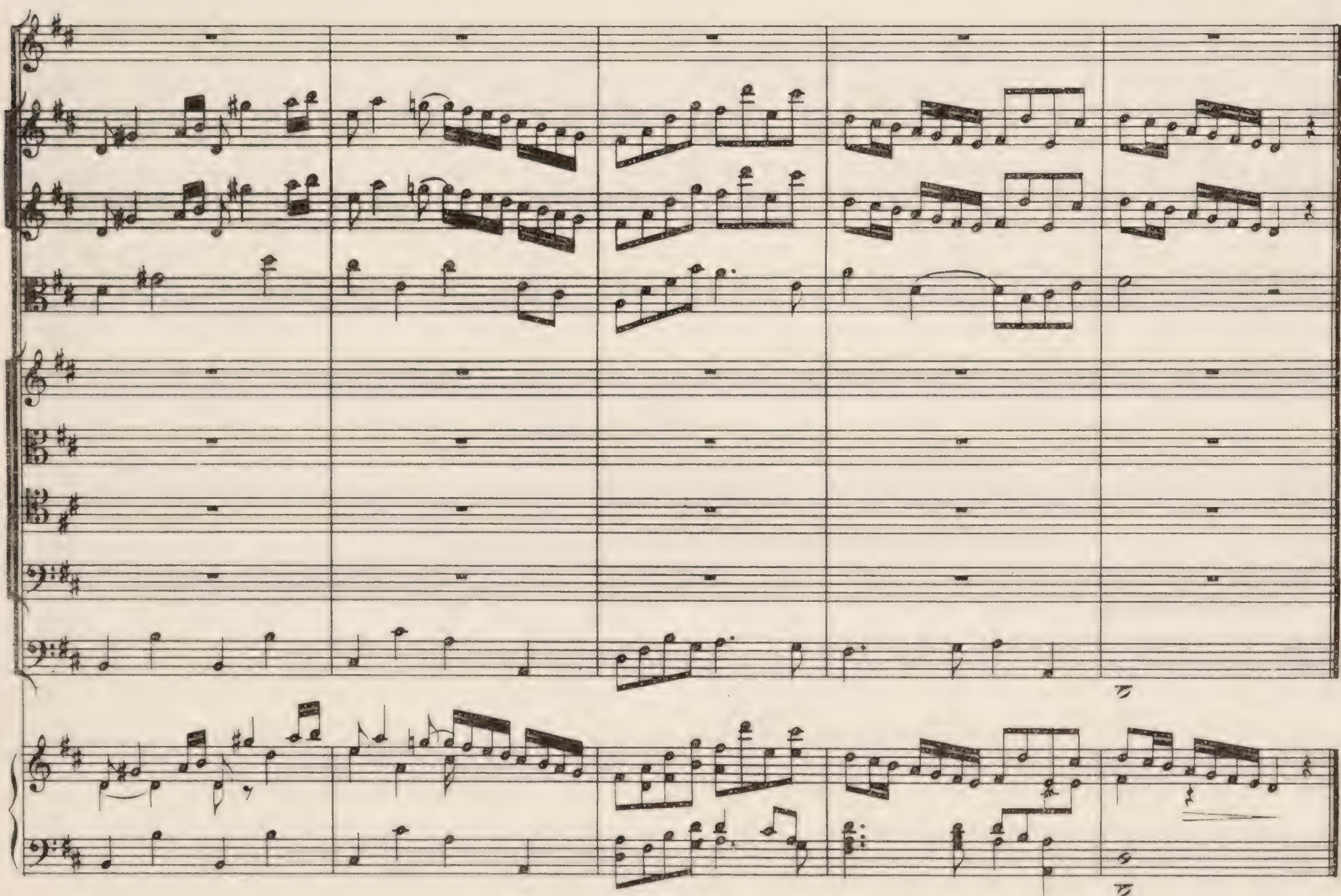
di - a - pa - son clo - sing full in Man.
 schloss im Voll - klang ih - - - rer höch - sten Macht.
 di - a - pa - son clo - sing full in Man.
 schloss im Voll - klang ih - - - rer höch - sten Macht.

4 3 4 3 7 6 5 7 6 7 6

mf



First system of a musical score. It consists of two systems of staves. The upper system has five staves: a single treble staff, two grand staves (treble and bass), and two more single staves. The lower system has three staves: a single bass staff, a grand staff (treble and bass), and a single bass staff. The music is in G major (one sharp) and 2/4 time. The first system contains five measures of music.



Second system of a musical score, continuing from the first. It follows the same staff layout: two systems of staves. The upper system has five staves, and the lower system has three staves. The music continues in G major and 2/4 time, containing five measures.

Adagio.

SOPRANO.

Violoncello(solo).

Bassi.

Pianoforte.

Andante.

First system of the musical score. It includes a piano accompaniment with a treble and bass staff, and a violin part in treble clef. The piano part features a series of eighth-note patterns in the left hand and a more melodic line in the right hand. The violin part enters with a series of eighth notes. Dynamics include *mf*, *mp*, and *p*. There are markings for eighth notes (8) and a fermata.

Second system of the musical score. It includes a *Tutti* section for the piano, a *Viola* part, and two *Viol.* (Violin I and Violin II) parts. The piano part has a *f* (forte) dynamic. The *Viola* part also has a *f* dynamic. The *Viol. I* and *Viol. II* parts have a *p* (piano) dynamic. There are markings for eighth notes (8) and a fermata. The system ends with a *f* dynamic and a marking for eighth notes (8).

Third system of the musical score. It includes a vocal part with lyrics and a piano accompaniment. The lyrics are: "What passion can not Music raise and quell! - When / Wie hebt und senkt Mu - sik der See - le Flug! - Als". The piano part has a *p* (piano) dynamic. There is a marking for eighth notes (8) and a fermata. The system ends with a *tr* (trill) marking.

Ju - bal — struck the chor - ded — shell, when Ju - bal — struck the chor - ded — shell, his list'ning
 Ju - bal die er - - ste Lau - te — schlug, als Ju - bal die er - - ste Lau - te — schlug, wie lauscht' die

brethren stood a - - round, and, wond' - ring, on their
 Schaar da ih - rem Sang, die stau - nend hin zur

fa - - ces fell, and, wond' - ring, on their fa - - ces fell, to
 Er - - de sank, die stau - nend hin zur Er - - de sank, an -

wor - ship that ce - les - tial sound, to wor - ship that ce - les - tial
 - be - tend vor - dem Wun - der klang, an - be - tend vor - dem Wun - der

sound.
 - klang.

Less than a
 Sie wähnt, ein

God they thought there could not dwell with - in the hol - low
 le - bend gott gleich He - sen trug die Lau - te ber - gend in

of that shell, that spoke so sweet-ly and so well; less than a
 ih - rem Hohl, die sprach so lieb-lich und so wohl, sie wähnt, ein

The first system of the musical score consists of two staves. The upper staff is for the voice, with a treble clef and a key signature of one sharp (F#). The lower staff is for the piano accompaniment, with a bass clef and the same key signature. The music is in 3/4 time. The vocal line begins with a half note 'of' followed by a quarter note 'that', then a half note 'shell, that', and continues with 'spoke so sweet-ly and so well; less than a'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand.

God they thought there could not dwell with in the hol-low
 le - bend gott - gleich We - sen trug die Lau-te bergend in

The second system continues the musical score. The vocal line has a half note 'God', a quarter note 'they thought', a half note 'there could not', and continues with 'dwell with in the hol-low'. The piano accompaniment maintains the same rhythmic pattern, with some changes in the bass line to support the vocal melody.

of that shell, that spoke so sweetly, that spoke so sweetly and so well, so
 ih-rem Hohl, die sprach so lieb-lich, die sprach so lieb-lich und so wohl, so

The third system concludes the musical score on this page. The vocal line has a half note 'of that', a quarter note 'shell, that', and continues with 'that spoke so sweetly, that spoke so sweetly and so well, so'. The piano accompaniment provides a final harmonic support for the vocal line.

Viol. I. *pp* mfs. *pp*
Viol. II.

sweet - ly, that spoke so sweet - ly, that spoke so
lieb - lich, die sprach so lieb - lich, die sprach so

Tutti. *f*

sweet - ly and so well.
lieb - lich und so wohl.

What passion can not Mu - sic raise and quell!
Wie hebt und senkt Mu - sik der See - le Flug!

p

what passion can not Mu sic raise and quell!
 wie hebt und senkt Mu sik der See - - - le Flug!

Adagio. *a tempo.*

ad libitum. *ritard.*

Violini. *Tutti.*

Tromba.
 Timpani.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 TENORE.
 Tutti Bassi.
 Pianoforte.

The Trumpet's loud clangor ex_cites us to arms,
 Der Schall der Trom-pe-te, er ruft uns zur Schlacht,

to arms, to arms! the Trumpet's loud clangor ex_cites us to arms
 zur Schlacht, zur Schlacht! der Schall der Trom-pe-te, er ruft uns zur Schlacht;

fp

with shrill notes of an-ger, and mor-tal a-larms, with shrill notes of anger, with
der Zorn in dem Busen, der Kampfmuth er-wacht, der Zorn in dem Bu-sen, der

p *mp*

shrill notes of an-ger, and mor-tal alarms. The
Zorn in dem Bu-sen, der Kampfmuth erwacht. Der

f *fp*

(v. Prefazione.)

double, double, double beat of the thund'ring Drum cries, Hark! hark! cries,
 Trommel donnerndes Geroll, ihr grollen - der Schlag stürmt auf, auf, stürmt

Hark! the foes come, charge, charge, charge, charge, 'tis too late, 'tis too late to retreat,
 auf an den Feind, auf, auf, auf, auf, bis der Ruf, bis der Siegsruf erschallt,

'tis too late to retreat, hark! the foes come, 'tis too late to retreat.
 bis der Siegsruf erschallt, auf an den Feind, bis der Siegsruf erschallt!

The double, double, double beat, the double, double, double beat of
 Der Trommel donnerndes Ge- roll, der Trommel donnerndes Ge- roll, ihr

the thund'ring Drum
grollender Schlag

cries hark! the foes come; charge, charge, charge,
stürmt auf an den Feind, auf, auf, auf,

charge, charge,
auf, auf,

'tis too late, 'tis too
bis der Ruf, bis der

late to retreat,
Siegsruf erschallt,

charge, charge,
auf, auf,

charge, charge, charge, 'tis too late, too
auf, auf, auf, bis der Ruf, der

late to re-
Siegs-ruf er-

CHORUS.

Tromba I. II.
 Timpani.
 Oboe I. II.
 Violino I. II.
 Viola.
 SOPRANO.
 ALTO.
 TENORE.
 BASSO.
 Continuo.

The Trum-pet's loud clan-gor ex-cites us to arms.
 Der Schall der Trom-pe-te, er ruft uns zur Schlacht,
 The Trum-pet's loud clan-gor ex-cites us to arms, the Trum-pet's loud clan-gor ex-
 Der Schall der Trom-pe-te, er ruft uns zur Schlacht, der Schall der Trom-pe-te, er

- treat.
 - schallt!
 Tutti.
 Solo.
 mp

to arms, to arms, ex-cites us to arms with
 zur Schlacht, zur Schlacht, er ruft uns zur Schlacht, der
 -cites us to arms, to arms, to arms, ex-cites us to arms with
 ruft uns zur Schlacht, zur Schlacht, zur Schlacht, er ruft uns zur Schlacht, der

H. W. 28.

shrill notes of an - ger, and mor - tal a - larms, with shrill notes of an - ger, and
 Zorn in dem Bu - sen, der Kampfmuth er - wacht, der Zorn in dem Bu - sen, der
 shrill notes of an - ger, and mor - tal a - larms, with shrill notes of an - ger, and
 Zorn in dem Bu - sen, der Kampfmuth er - wacht, der Zorn in dem Bu - sen, der

mor - tal a - larms. The dou - ble, dou - ble, dou - ble beat of the thun - d'ring Drum, of
 Kampfmuth erwacht. Der Trommel don - nern - des Ge - roll, ihr grol - len - der Schlag, ihr
 mor - tal a - larms. The dou - ble, dou - ble, dou - ble beat of the thun - d'ring Drum, of
 Kampfmuth erwacht. Der Trommel don - nern - des Ge - roll, ihr grol - len - der Schlag, ihr

the thund'ring Drum cries, hark! hark! hark! hark! the foes come;

grol-len - der Schlag stürmt auf, auf, auf, auf an den Feind,

the thund'ring Drum cries, hark! hark! hark! hark! the foes come;

grol-len - der Schlag stürmt auf, auf, auf, auf an den Feind,

charge, charge, charge, charge! 'tis too late to re - treat, 'tis too late to re -

auf, auf, auf, auf, bis der Siegruf er - schallt, bis der Siegruf er -

charge, charge, charge, charge! 'tis too late to re - treat, 'tis too late to re -

auf, auf, auf, auf, bis der Siegruf er - schallt, bis der Siegruf er -

-treat, 'tis too late to re - treat, hark! hark! hark!
 -schallt, bis der Siegs-ruf er - schallt, auf, auf, auf,
 -treat, 'tis too late to re - treat, hark! hark! hark!
 -schallt, bis der Siegs-ruf er - schallt, auf, auf, auf,

hark! the foes come; charge, charge, charge, charge, charge! 'tis too late, too
 auf an den Feind, auf, auf, auf, auf, auf, bis der Ruf, der
 hark! the foes come; charge, charge, charge, charge, charge! 'tis too late, too
 auf an den Feind, auf, auf, auf, auf, auf, bis der Ruf, der

late to re-treat, bark! the foes come, charge, charge! 'tis too late, 'tis too late to re-treat, Siegs-ruf er-schallt, auf an den Feind, auf, auf, bis der Ruf, bis der late to re-treat, charge! 'tis too late, too late to retreat. Siegsruf erschallt, auf, bis der Ruf, der Siegsruf erschallt! late to re-treat, charge! 'tis too late, too late to re-treat. Siegsruf erschallt, auf, bis der Ruf, der Siegsruf erschallt!

MARCH.
Marsch.

per la 2^{da} volta la Tromba.

Tromba.

Tutti.

Viola.

Tutti Bassi.

Pianoforte.

8va.

per la 2^{da} volta la Tromba.

Traversière,
e
Violini.
SOPRANO.
Bassi.

Andante.

mezzo piano, e sordini.

mezzo piano.

Trav: solo.

Liuto solo.

Pianoforte.

Andante.

mp

mf

mp

Tutti.

Trav: solo.

Tutti.

Liuto solo.

Tutti.

f

p

f

fp

tr

tr

tr

tr

tr

cresc.

f

tr

Trav: solo.

The soft com plain ing Flute in dy ing notes dis co vers
Der Flö-te Kla ge-ton hin ster-bend singt den Jam-mer

Liuto, e Organo.

p

the der woes of hope - less lo - vers, whose
der hoff - nungs - lo - sen Lie - be; ihr Grab -

dirge is whis - per'd, whis - per'd, whis - per'd by the war - - bling Lute, by the
- lied sanft flü - stert, flü - stert, flü - stert in der Lau - - te Schlag, in der

war Lau - Liuto bling te

Lute. Schlag. Liuto. Tutti.

Trav: solo.

Adagio.

ad libitum.

ad libitum.

Adagio.

Tutti.

a tempo.

a tempo.

Allegro.

Violini-unisoni.

TENORE,
o
SOPRANO.

Tutti Bassi.

Allegro.

Pianoforte.

Sharp Vi - o - lins pro - claim their jea - lous pangs and des - pe - ra -
Die hel - le Gei - ge singt von Ei - fer sucht und von Verzweif -

- tion, lung, sharp Vi - o - lins pro - die helle Gei - ge

claim their jea - lous pangs and des - pe - ra
singt von Ei - fer sucht und von Ver - zweif -

tion, their jea - lous pangs and des - pe - ra - tion,
lung, von Ei - fer sucht und von Ver zweiflung;

fu - ry, fran - tic in - dig - na - tion, depth of
singt von heis - ser Lieb, und Sehn - sucht tief - ster

pains,
Qual,
and height of
und höch - stem
pas - sion,
Lei - den,

for the fair dis-dain-ful dame, for the
um der stol-zen Schö-nen Gunst, um der

p *mf*

fair dis-dain-ful dame, for the fair dis-dain-ful dame.
stol-zen Schö-nen Gunst, um der stol-zen Schö-nen Gunst.

f *tr* *tr*

tr *tr*

Sharp Vi-o-lins pro-
Die hel-le Gei-ge

p

- claim
singt

their jea - lous pangs, their jea - lous pangs and des - pe -
von Ei - fer - sucht, von Ei - fer - sucht und von Ver -

- ra -
- zweif -

- tion,
- lung;

mf

fu - ry, fran - tic in - dig - na - tion, for the fair dis - dain - ful
singt von heis - ser Lie - be Qua - len um der stol - zen Schö - nen

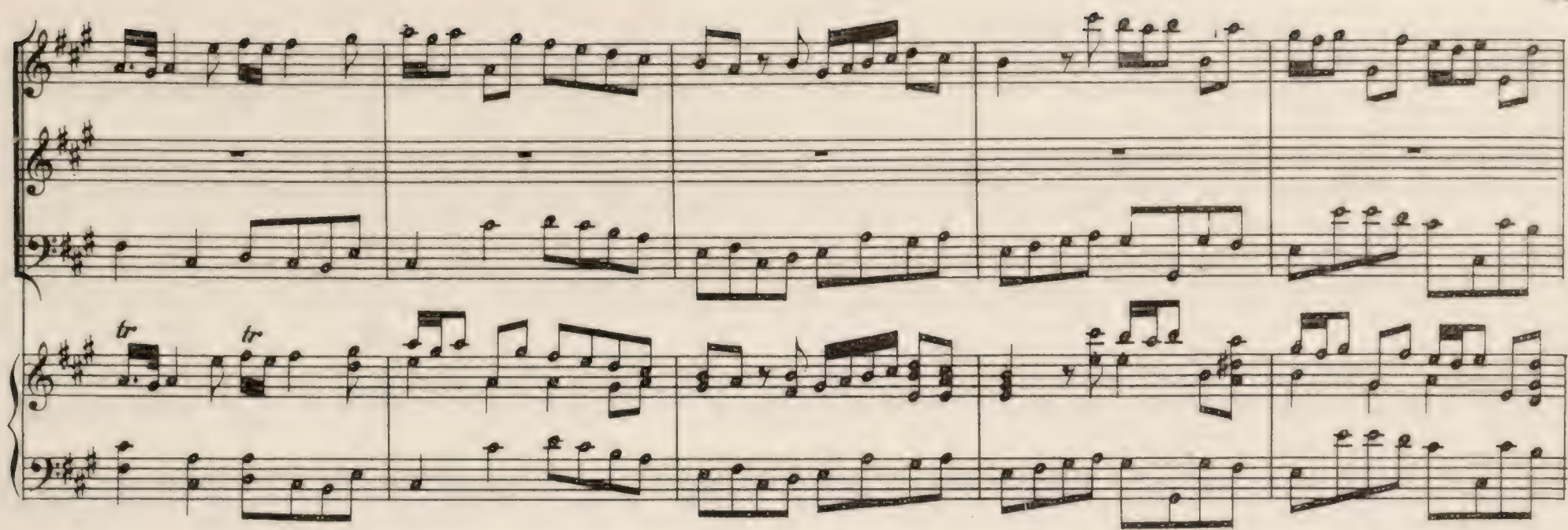
dame, Gunst, for the fair dis - dain - ful dame, fu - ry, fran - tic in - dig -
um der stol - zen Schö - nen Gunst, singt von heis - ser Lie - b' und

- na - tion, depth of pains, and height of pas-sion, for the
 Sehn - sucht tief - ster Qual, und höch - stem Leiden, um der

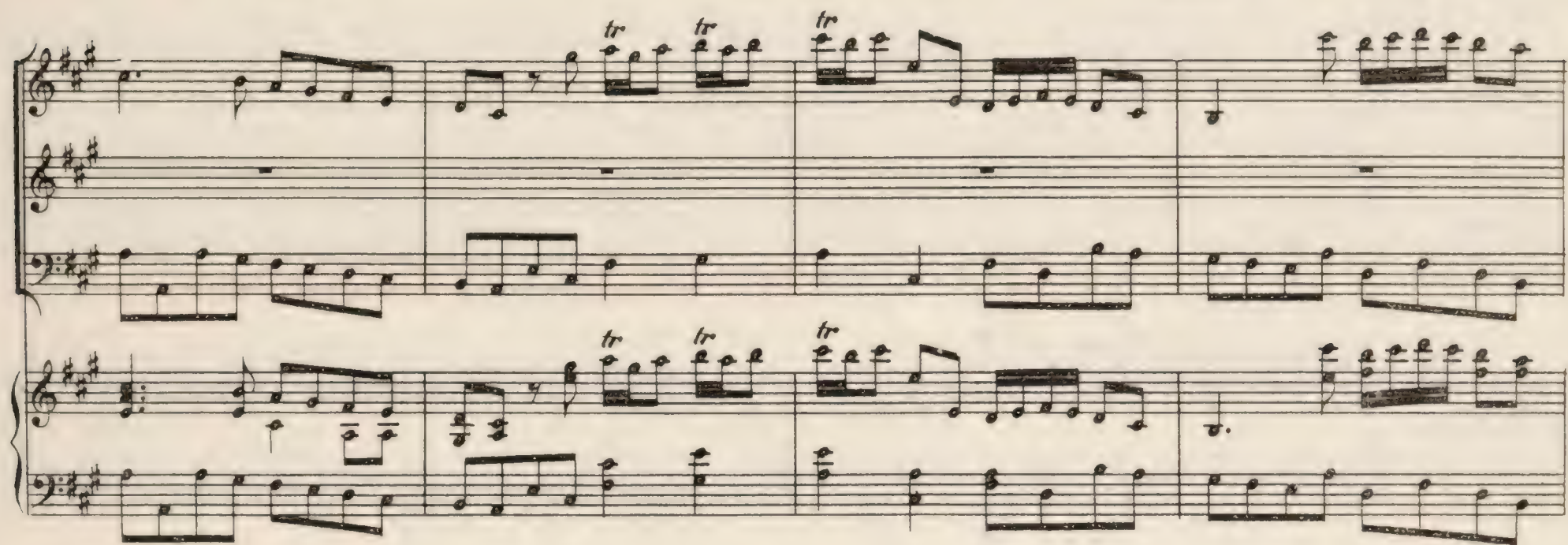
fair dis - dain - ful dame, depth of pains, and height of
 stol - zen Schö - nen Gunst, Qual der Lieb' und Leid des

pas - sion, for the fair dis - dain - ful dame, for the fair
 Her - zens, um der stol - zen Schö - nen Gunst, um die Gunst,

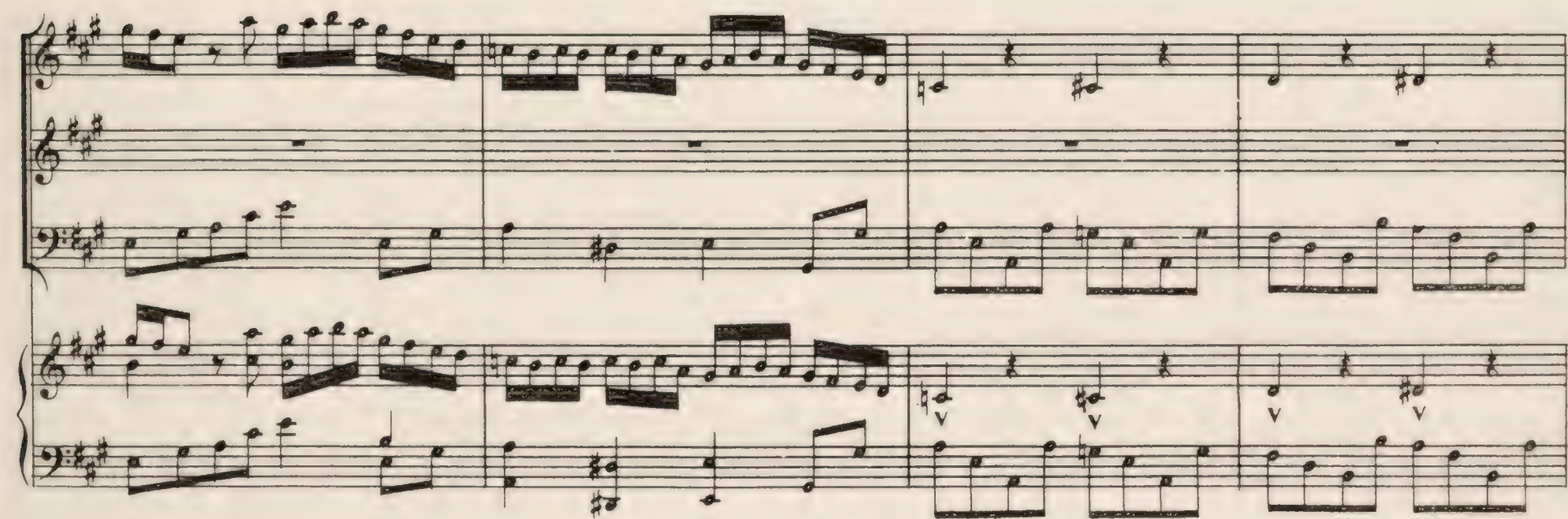
dis - dain - ful dame, for the fair dis - dain - ful dame.
 der Schö - nen Gunst, um der stol - zen Schö - nen Gunst.



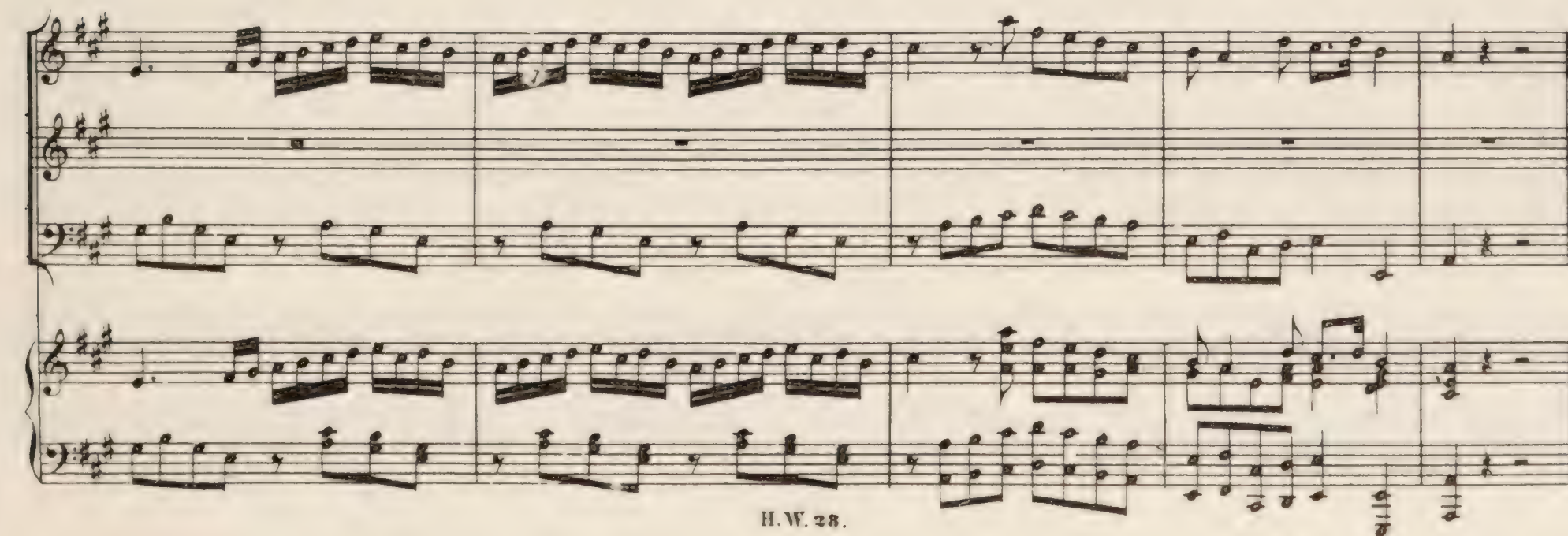
The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above certain notes in the first and third measures of the top staff.



The second system of musical notation also consists of four staves in the same key signature. It continues the melodic and harmonic development from the first system. Trills are again used in the top staff, marked with 'tr' in the second and third measures.



The third system of musical notation continues the piece. The top staff shows more complex rhythmic patterns with sixteenth notes. The bottom two staves provide a steady harmonic foundation with eighth and quarter notes.



The fourth system of musical notation concludes the page. It features dense sixteenth-note passages in the top staff, leading to a final cadence. The bottom staves support this with sustained chords and moving lines.

Larghetto, e mezzo piano.

Violino I.

Violino II.

Viola.

Fagotti.

Organ
Diapasons.

SOPRANO.

Bassi.

Pianoforte.

Larghetto.

mp

ad libitum.

p *fp* *p* *fp* *p* *fp*

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four are piano accompaniment. The piano part includes a grand staff (treble and bass clef) and a single bass staff. The music is in a key with one flat (B-flat) and 4/4 time. The piano accompaniment features a prominent bass line and chords. The vocal parts have various melodic lines, including some with grace notes and slurs.

The second system of the musical score continues the composition. It features the same vocal and piano staves as the first system. The piano part includes a grand staff and a single bass staff. The music is in a key with one flat (B-flat) and 4/4 time. The piano accompaniment features a prominent bass line and chords. The vocal parts have various melodic lines, including some with grace notes and slurs. The lyrics are written below the vocal staves.

ad libitum.

But oh! what art can teach, what hu _ man voice can reach the
 Doch o, wess Stim _ me gleicht, o wel - che Künst er reicht der

Violoncelli.

H. W. 23.

sa - cred Or - - gan's praise? but oh! what art can teach,
 heil' - gen Or - - gel Klang? doch o, wess Stim - me gleicht,

what voice can reach the sa - cred Organ's praise? notes in spi - ring ho - ly love,
 wess Kunst er - reicht der heil' - gen Orgel Klang? ih - ren Klang, der Lie - be singt,

notes that wing their heav'n - ly ways to join the choirs. the choirs a - bove. to join the
 und sich auf zum Him - mel schwingt, zum En - gel - chor, zum Chor - ge - sang, der En - gel

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The piece consists of 16 measures. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score is written in ink on aged, slightly yellowed paper.

The image shows a page from a musical score for 'L'Espresso' by Debussy. The score is written for piano and choir. The piano part is in the upper staves, and the choir part is in the lower staves. The tempo is marked 'Adagio.' and the performance instruction is 'ad libit.' (ad libitum). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics for the choir are 'choirs a - bove.' and 'Chor - ge - sang.'.

Adagio. ad libit.

choirs a - bove.
Chor - ge - sang.

Alla Hornpipe.

(Violino I. II.)

SOPRANO.

Bassi.

Pianoforte.

Alla Hornpipe.

This musical score is for a piece titled "Alla Hornpipe," numbered 54. It is arranged for four parts: Violino I. II., Soprano, Basses, and Pianoforte. The score is written in 3/4 time and features a key signature of one flat (B-flat). The Violino I. II. part has a melodic line with many slurs and ties. The Soprano and Basses parts are mostly rests, indicating they are not singing in this section. The Pianoforte part provides a harmonic accompaniment with chords and single notes. The score is divided into several systems, each with five staves. The first system includes the instrument labels. The second system has a piano (p) dynamic marking. The third system has a forte (f) dynamic marking. The fourth system has a piano (p) dynamic marking. The fifth system has a piano (p) dynamic marking. The sixth system has a piano (p) dynamic marking. The seventh system has a piano (p) dynamic marking. The eighth system has a piano (p) dynamic marking. The ninth system has a piano (p) dynamic marking. The tenth system has a piano (p) dynamic marking. The eleventh system has a piano (p) dynamic marking. The twelfth system has a piano (p) dynamic marking. The thirteenth system has a piano (p) dynamic marking. The fourteenth system has a piano (p) dynamic marking. The fifteenth system has a piano (p) dynamic marking. The sixteenth system has a piano (p) dynamic marking. The seventeenth system has a piano (p) dynamic marking. The eighteenth system has a piano (p) dynamic marking. The nineteenth system has a piano (p) dynamic marking. The twentieth system has a piano (p) dynamic marking. The score ends with a double bar line.

Or - pheus could lead the sa - vage race, the sa - vage
 Or - pheus be - zwang die wil - de Brut, die wil - de

pp

Violonc. e Viola.

race; and trees up root - ed left their place,
 Brut; der Baum, ent wur - zelt sei - nem Grund,

unis.

Tutti, piano.

pp

se - qua - cious of the Lyre, se - qua - cious of the Lyre, se - qua - cious of the
 er folgt der Lau - te Klang, er folgt der Lau - te Klang, er folgt der Laute

unis.

e Viola.

pp

Lyre, se -
 Klang, er

pp

pp

qua - folgt cious of the Lyre.
der Lau - te Klang.

Violino I.
Violino II.
Viola.
SOPRANO.
Bassi.

Largo.

But bright CE CI-LIA rais'd the won-der high'r: When to her Or-gan vo-cal breath was
Doch sieh! Cü ci-lia wirk-te gröss're That! Als sie der Or-gel Stimm' und Sang ver-

Pianoforte.

Largo.

giv'n, an an-gel heard, and straight ap-peard, mis-ta-king earth for heaven.
-lieh, da lauscht ein En-gel und wähnt ent-zückt sich auf der Erd' im Himmel.

CHORUS.

Grave.

Trombe I. II.

Timpani.

Oboe I. II.

Violino I.

Violino II.

Viola.

SOPRANO. Solo. Tutti.

As from the pow'r of sa - cred lays, As from the

So wie durch heil' - ger Lie - der Macht, So wie durch

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Pianoforte.

Grave.

pow'r of sa - cred lays the spheres be - gan to move,

heil' - ger Lie - der Macht der Sphä - ren Lauf be - gann,

pow'r of sa - cred lays

heil' - ger Lie - der Macht

7 5 2

H. W. 23.

Tutti.

the spheres be - gan to move; and sung the great Cre -
 und sie des gro - ssen

der Sphä - ren Lauf be - gann,

the spheres be - gan to move;

der Sphä - ren Lauf be - gann,

Solo.

Tutti.

a - tor's praise to all the bless'd a - bove; and sung the great Cre -
 Schöp-fers Preis lob san-gen durch das All: und sie des gro - ssen

und sie des gro - ssen

and sung the great Cre -

und sie des gro - ssen

a - - - tor's praise to all the bless'd a - - - bove;
 Schö - - pfer's Preis lob - san - - gen durch das All:
 a - - - tor's praise to all the bless'd a - - - bove;
 Schö - - pfer's Preis lob - san - - gen durch das All:

6 5 6 5 6 7 8 6 5 8

Solo.
 so when the last and dread - ful hour this crumb - ling - pa - geant shall de - vour,
 so, wenn die letz - te Stun - de und ganz dies - Er - den rund zer - fällt,

Tutti.

so when the last and dread - - ful hour this

so, wenn die letz - - te Stun - - de schlägt und

so when the last and dread - - ful hour this

so, wenn die letz - - te Stun - - de schlägt und

crumb - ling pa - - geant shall de - vour;

ganz dies Er - - den - - rund zer - - fällt,

crumb - ling pa - - geant shall de - vour;

ganz dies Er - - den - - rund zer - - fällt,

Solo.

the Trum - pet
dröhnt der Po -

Viol. I. ed Oboe I.

Viol. II. ed Oboe II.

shall be heard on high.
-sau - ne lau - ter Schall,

Tutti.
the
dröhnt
the
dröhnt

Trum - pet shall be heard on high,
der Po - sau - ne lau - ter Schall:

Trum - pet shall be heard on high,
der Po - sau - ne lau - ter Schall:

Un poco più Allegro.

Violino I. Oboe I. II.

Violino II.

the dead shall live,
was stirbt er - steht,

and Mu - sic shall un - tune the
und der Sphä - ren - klang ver - stummt in

the li - ving die,
was lebt ver - geht,

Org. *tasto solo*. Tutti. Org.

Un poco più Allegro.

sp *mp*

e Fagotti.

the li - ving die,
was lebt ver - geht,

sky, *All*, shall un - tune the sky, *All*,
ver - stummt in

the dead shall live,
was stirbt er - steht,

and Mu - sic shall un - tune the
und der Sphä - ren - klang ver - stummt in

e Violoncelli. *Tasto solo*.

and Mu - sic shall un - tune the sky, shall un - tune the
 und der Sphären - klang ver - stummt im All, ver - stummt im

the dead shall live, the li - ving die, the dead shall
 was stirbt er - steht, was lebt ver - geht, was stirbt er -

sky, shall un - tune the sky,
 All, ver - stummt im All,

the dead shall
 was stirbt er -

Tutti.

(v. Pag. 71.)

sky, the dead shall live,
 All, was stirbt er - steht,

live, the li - ving die, the li - ving die,
 steht, was lebt ver - geht, was lebt ver - geht,

the dead shall live, the li - ving die, and Mu - sic shall un - tune the
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren klang ver - stummt im

live, and Mu - sic shall un - tune the
 steht, und der Sphä - ren klang ver - stummt im

8va

and Mu - sic shall un - tune the sky, the dead shall
 der Sphä - ren - klang ver - stummt im All, was stirbt er -

sky, and Mu - sic shall un - tune the
 All, der Sphä - ren klang ver - stummt im

sky, shall un - tune the
 All, ver - stummt im

the dead shall live, the dead shall live,
 was stirbt er - steht, was stirbt er - steht,

live, the li - ving die, the li - ving die,
 -steht, was lebt ver - geht, was lebt ver - geht,

sky, shall un - tune the sky, the dead shall live, the li - ving die, the dead shall
 All, ver - stummt im All, was stirbt er - steht, was lebt ver - geht, was stirbt er -

sky, the dead shall live, the li - ving die,
 All, was stirbt er - steht, was lebt ver - geht,

the dead shall live, the li - ving die, and Mu - sic
 live, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -
 -steht,
 live, the dead shall live, the li - ving die, and Mu - sic
 -steht,
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

shall un - tune the sky, and Mu - sic shall un - tune the sky, and Mu - sic
 -klang ver - stummt im All, der Sphä - ren - klang ver - stummt im All, the dead shall
 shall un - tune the sky, and Mu - sic shall un - tune the sky, the dead shall
 -klang ver - stummt im All, der Sphä - ren - klang ver - stummt im All,
 was stirbt er -
 was stirbt er -

shall un - tune the sky,
-klang ver - stummt im All,

live, the dead shall live, the li - ving die, and Mu - sic
-steht, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

live, the dead shall live, the li - ving die, geht,
-steht, was stirbt er - steht, was lebt ver -

the dead shall live, the li - ving die, the dead shall
was stirbt er - steht, was lebt ver - geht, was stirbt er -

Tutti. *fp*

e Fagottl.

the dead shall live, the li - ving die, and Mu - sic
was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

shall un - tune the sky, and Mu - sic shall un - tune the sky,
-klang ver - stummt im All, der Sphä - ren - klang verstummt in All,

and Mu - sic shall un - tune the sky,
der Sphä - ren - klang ver - stummt im All,

live, the li - ving die, the li - ving die,
-steht, was lebt ver - geht, was lebt ver - geht,

mp

shall un - tune the sky, and Mu - sic shall un - tune the sky, and Mu - sic
 -klang ver - stummt in All, der Sphä - ren - - klang ver - stummt in All, der Sphä - ren - -

and Mu - sic shall un - tune the sky, the dead shall
 der Sphä - ren - klang ver - stummt in All, was stirbt er - -

shall un - tune the sky, the dead shall
 ver - stummt in All, was stirbt er - -

Fagotti col Basso.

shall un - tune the sky, and Mu - sic shall un - tune the
 -klang ver - stummt in All, der Sphä - ren - - klang ver - stummt in All, der Sphä - ren - -

live, the li ving die, der Sphä - ren klang ver - stummt in
 -steht, was lebt ver - geht, der Sphä - ren klang ver - stummt in

live, the li - ving die, and Mu - sic shall un - tune the
 -steht, was lebt ver - geht, der Sphä - ren klang ver - stummt in

sky, the dead shall live, the li - ving die,
 was stirbt er - steht, was lebt ver - geht,
 All, and Mu - sic shall
 der Sphä - ren - klang

sky, the dead shall live, the li - - ving die,
 was stirbt er - steht, was lebt ver - geht,
 All, and Mu - sic shall
 der Sphä - ren - klang

fp *f*

un - tune the sky, was stirbt er - steht, the li - ving
 ver - stummt im All, was lebt ver -
 the dead shall live, the li - ving
 un - tune the sky, was stirbt er - steht, was lebt ver -
 ver - stummt im All,
 7 6 6 6

die, the dead shall live, the li - ving die, and Mu - sic
 -geht, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -
 die, the dead shall live, the li - ving die, and Mu - sic
 -geht, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

6 6 5 # 4 2 6 5

shall un - tune the sky, (un - tune the sky,) and Mu - sic
 -klang ver - stummt im All, (ver - stummt im All,) der Sphä - ren -
 shall un - tune the sky, (un - tune the sky,) and Mu - sic shall un - tune the
 -klang ver - stummt im All, and Mu sic shall
 der Sphä - ren - klang

2 6 4 2 6 7 6

mp

shall un - tune the sky, and Mu - sic shall un - tune the sky,
 - klang ver - stummt in All, der Sphä - ren - klang ver - stummt in All,
 shall un - tune the sky, and Mu - sic shall un - tune the sky,
 - klang ver - stummt in All, der Sphä - ren - klang ver - stummt in All,
 sky, and Mu - sic shall un - tune the sky,
 All, der Sphä - ren - klang ver - stummt in All,
 un - tune the sky,
 ver - stummt in All,
 un - tune the sky,
 ver - stummt in All,
 un - tune the sky,
 ver - stummt in All,

cresc.

and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
 der Sphä - ren klang ver - stummt in All, der Sphä - ren - klang ver - stummt in
 and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
 der Sphä - ren klang ver - stummt in All, der Sphä - ren klang ver - stummt in

sky,
All,
sky,
All,

the dead shall live, the li - ving
was stirbt er - steht, was lebt ver -
the dead shall live, the li - ving
was stirbt er - steht, was lebt ver -

ff

die, the dead shall live,
-geht, was stirbt er - steht,
die, the dead shall live,
-geht, was stirbt er - steht,

the li - ving die,
was lebt ver - geht,
the li - ving die,
was lebt ver - geht,

the dead shall live, the li - ving die, and Mu - sic shall un - tune the
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren - klang verstummt im
 the dead shall live, the li - ving die, and Mu - sic shall un - tune the
 was stirbt er - steht, was lebt ver - geht, der Sphä - ren - klang ver - stummt im

sky, (un - tune the sky,) and Mu - sic shall
 (ver - stummt im All,) der Sphä - ren - klang
 All, and Mu - sic shall un - tune the sky,
 der Sphä - ren - klang verstummt im All,
 sky, (un - tune the sky,) and Mu - sic shall
 (verstummt im All,) der Sphä - ren - klang
 All, and Mu - sic shall
 der Sphä - ren - klang

6 7 6 7 6

un - tune the sky, the dead shall live, the li - ving die, and Mu - sic
ver - stummt in All, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

shall un - tune the sky, the dead shall live, the li - ving die,
- klang verstummt in All, was stirbt er - steht, was lebt ver - geht, der Sphä - ren -

the dead shall live, the li - ving die, the dead shall live, *was stirbt er - steht,*

was stirbt er - steht, *was lebt ver - geht,* the dead shall live, *steht,*

the dead shall live, the li - ving die, the was li - ving ver -

was stirbt er - steht, *was lebt ver - geht,* the was li - ving ver -

6 6
4 5
2 3

and Mu - sic shall un - tune the
der Sphä - ren - klang ver - stummt im

and Mu - sic shall
der Sphä - ren - klang

die, - geht,

die, - geht,

and Mu - sic
der Sphä - ren -

sky, *All,* and Mu - sic shall un - tune the sky. The

un - tune the sky, *All,* der Sphä - ren - klang ver - stummt in *All. Laut*

ver - stummt in *All,* der Sphä - ren - klang, and Mu - sic shall un - tune the sky. The

and Mu - sic shall, der Sphä - ren - klang ver - stummt in *All. Laut*

shall, *All,* der Sphä - ren - klang ver - stummt in *All. Laut*

Trum - pet shall be heard on high;

dröh - net der Po - sau - nen Schall:

Trum - pet shall be heard on high;

dröh - net der Po - sau - nen Schall:

H. W. 23.

the dead shall live, the li - ving
was stirbt er - steht, was lebt ver -
the dead shall live, the li - ving
was stirbt er - steht, was lebt ver -

die, and Mu - sic shall, and Mu - sic shall un - tune the
- geht, und der Sphä - ren - klang, der Sphä - ren - klang ver - stummt im
die, and Mu - sic shall, and Mu - sic shall un - tune the
- geht, und der Sphä - ren - klang, der Sphä - ren - klang ver - stummt im

sky. The Trum - pet shall be heard on high;

All. Laut dröh - net der Po - sau - nen Schall:

sky. The Trum - pet shall be heard on high;

All. Laut dröh - net der Po - sau - nen Schall:

8 4 5 3 5 3

the dead shall live, the li - ving

was stirbt er - steht, was le - bet ver -

the dead shall live, the li - ving

was stirbt er - steht, was le - bet ver -

8 4 5 3

die, and Mu - sic shall un - tune the
 - geht, der Sphä - ren - klang ver - stummt im
 die, and Mu - sic shall un - tune the
 - geht, der Sphä - ren - klang ver - stummt im

6 6 6 4 3

sky, and Mu - sic shall un - tune the
 der Sphä - ren - klang ver - stummt im
 All, and Mu - sic shall
 der Sphä - ren - klang
 sky, and Mu - sic shall
 der Sphä - ren - klang
 All, and Mu - sic shall un - tune the
 der Sphä - ren - klang ver - stummt im

6 4 5 3 6 4

sky,
All,

and der Mu - sic Sphä - ren shall un - tune - stummt

sky,
All,

and der Mu - sic Sphä - ren shall un - tune - stummt

Ped.

the im sky. All.

the im sky. All.

the im sky. All.

the im sky. All.

Ped.

PRAISE OF HARMONY.

PREIS DER HARMONIE.

APPENDIX.

Violino I.

Violino II.

Viola.

Largo, e cantabile.

TENORE.

Look down, look down, har - mo - - - - - nious
O blick' her ab, har - mo - - - - - mi - sche Heil' - ge

Bassi.

Pianoforte.

Saint, whilst we do cè - le - brate thy art and thee! of Mu - sic's
 du, wie wir, im Preisge - sang dich fei - ernd hier, uns dei - ner

force the wonders show. the most of Heav'n we here can know.
Kunst in An-dacht weih'n, des Him-mels Theil in un-serm Sein.

Mu-sick! that all-per-sua-ding art, which soothes our griefs, in-spires our joys, soft love cre-
Ton-kunst! in Wun-der-kraft be-währt! die stillt den Gram und stimmt zur Lust, und Lie-be

-ates, stern rage des-troys, and moulds at will each stub-born heart.
zeugt und Wuth zer-stört, und hebt und beugt die starr-ste Brust.

(Violini unisoni.)

TENORE.

Bassi.

Pianoforte.

Andante allegro.

Viol.(I.) a tempo.

Adagio. (Viol. II.)

Sweet ac - - - cents,
Dein Wohl - - - laut,

p ritard. a tempo.

p mp

sweet ac - cents all — your num - bers grace, touch ev'ry trembling string, touch ev'ry trembling string, touch
dein Wohl - laut schmückt des Dich - ters Sang, der Saiten be - bend Spiel, der Saiten be - bend Spiel, der

p

ev' - ry tremb -
 Sai - ten be -

ling string, sweet ac - cents all your num - bers grace, touch ev' - ry tremb -
 bend Spiel, dein Wohl - laut schmückt des Dich - ters Sang, der Sai - ten be -

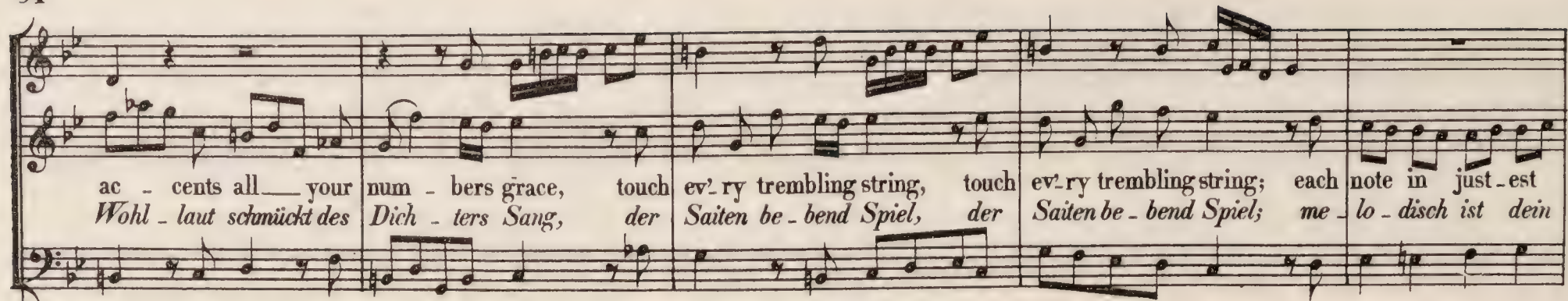
ling string, touch ev' - ry tremb - ling string,
 bend Spiel, der Sai - ten be - bend Spiel,

sweet ac - cents, sweet
 dein Wohl - laut, dein

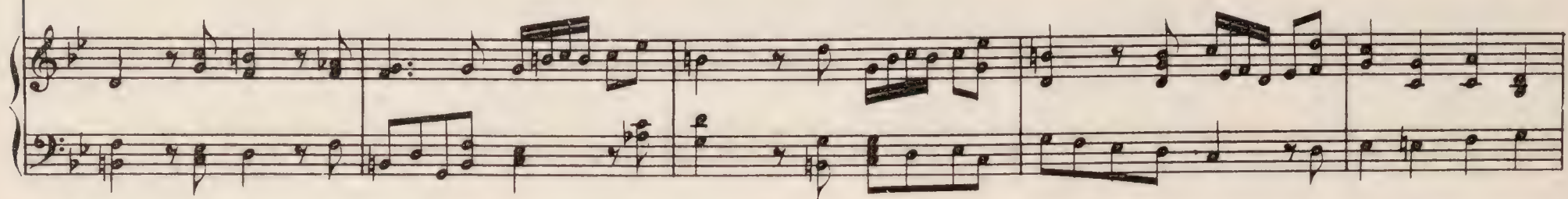
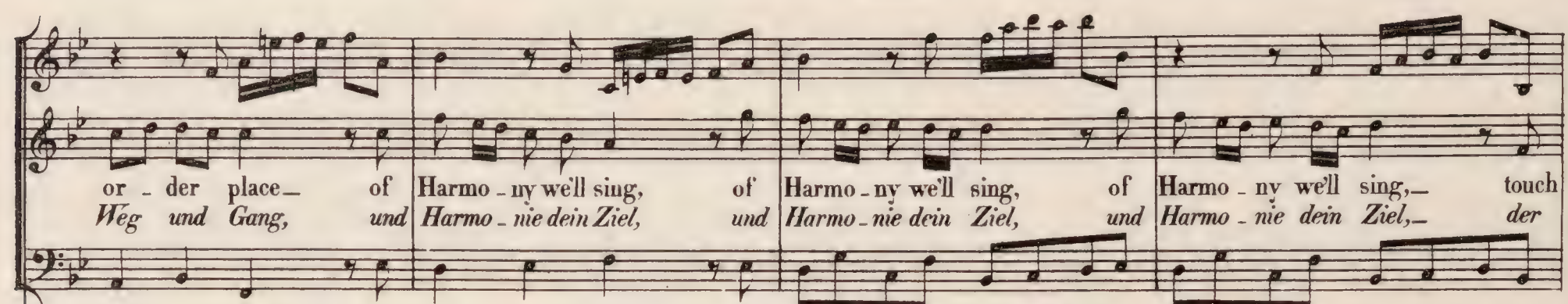
Adagio. *p* a tempo.

ritard. *p* a tempo.

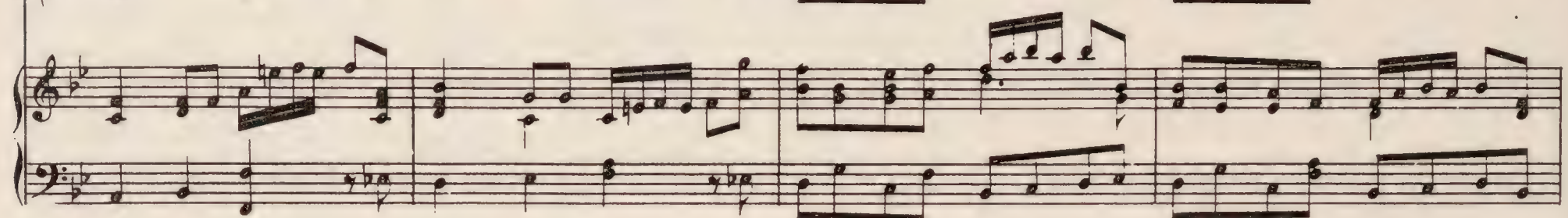
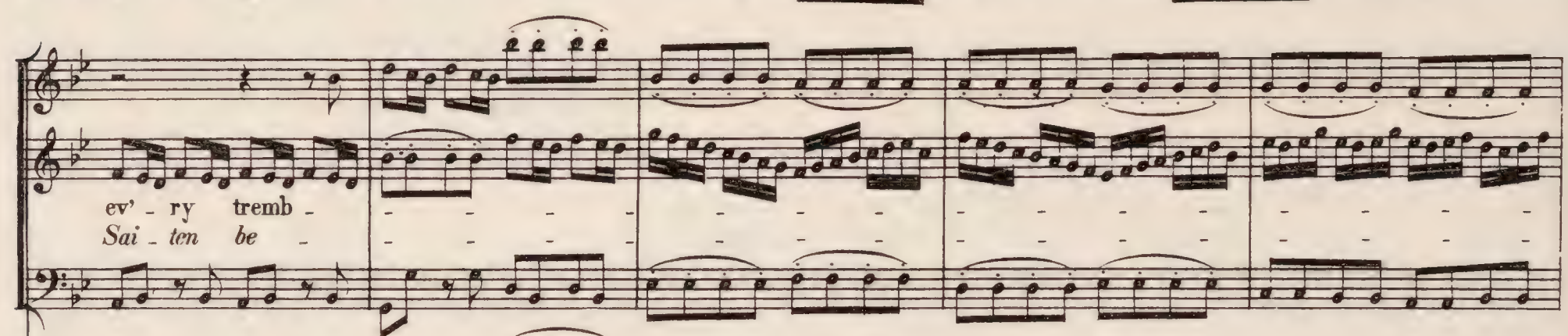
H. W. 23.



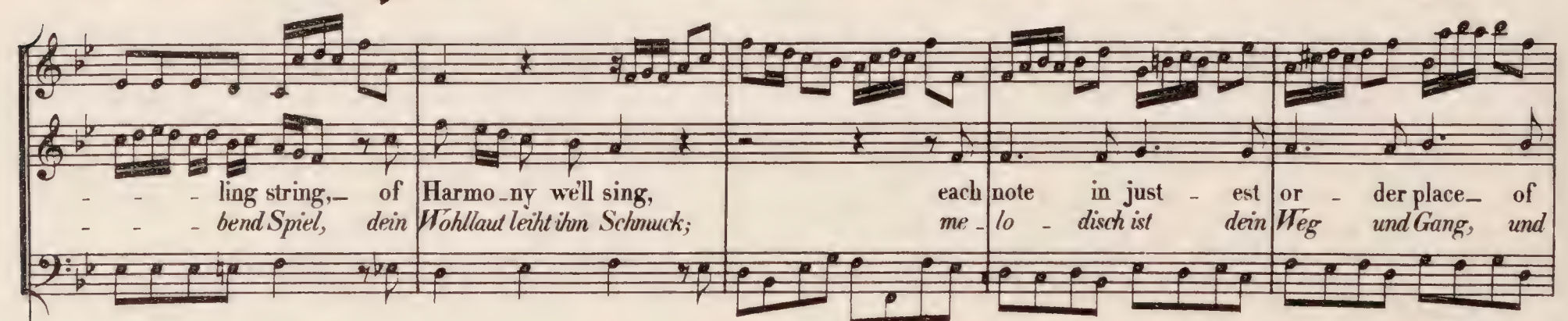
ac - cents all — your num - bers grace, touch ev'ry trembling string, touch ev'ry trembling string; each note in just - est
Wohl - laut schmückt des Dich - ters Sang, der Saiten be - bend Spiel, der Saiten be - bend Spiel; me - lo - disch ist dein

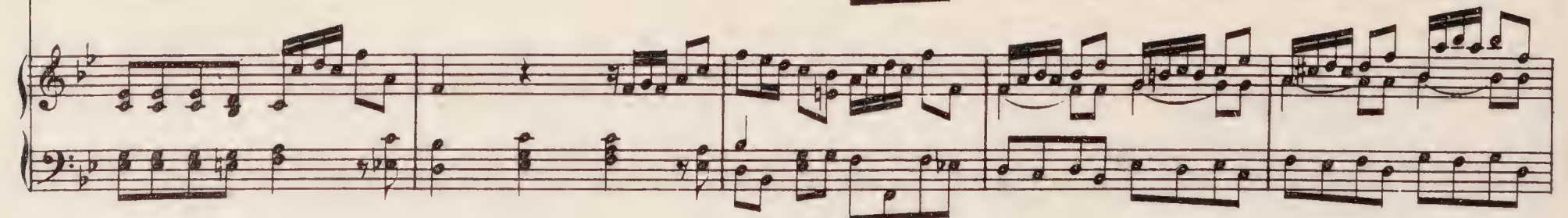
or - der place — of Harmo - ny we'll sing, of Harmo - ny we'll sing, of Harmo - ny we'll sing, — touch
Weg und Gang, und Harmo - nie dein Ziel, und Harmo - nie dein Ziel, und Harmo - nie dein Ziel, — der

ev' - ry tremb -
Sai - ten be -

— ling string, — of Harmo - ny we'll sing, each note in just - est or - der place — of
— bend Spiel, dein Wohllaut leih ihm Schmuck; me - lo - disch ist dein Weg und Gang, und



Har -
Har -

- mo - ny we'll sing,
- mo - nie dein Ziel,

of Har -
und Har -

- mo - ny we'll sing, of Har - mo -
- mo - nie dein Ziel, und Har - mo

- ny - we'll sing,
- nie - dein Ziel,

each note in just - est or - der place of Har - mo - ny we'll sing.
me lo - disch ist dein Weg und Gang, und Har - mo - nie dein Ziel.

ritard.
mf

tr tr tr tr tr tr

Fine.

Andante larghetto.

(Viol. I.)

(Viol. II.)

It charms the soul, de-lights the ear, it charms the soul, de-lights the ear, to it all
 Sie rührt das Ohr, ent-zückt das Herz, sie rührt das Ohr, ent-zückt das Herz, zwingt je-de

Andante larghetto.

p

pas - - - sions bow, all pas - - sions bow, it gives us
 Lei - - - den schaft nach ih - - rer Lust, sie beut uns

hope, it con- quers fear, it gives us hope, it con- quers fear, and rules we know not how,
 Trost, sie bannt den Schmerz, sie beut uns Trost, sie bannt den Schmerz, und herrscht mit Zau-ber-kraft,

and rules we know not how, we know not how; it charms the soul, de-lights the
 und herrscht mit Zau - ber - kraft, mit Zau - ber kraft; sie rührt das Ohr, ent-zückt das

ear, to it all pas - sions bow; it gives us hope, it con- quers fear, and rules
 Herz, zwingt je - de Lei - den - schaft; sie beut uns Trost, sie bannt den Schmerz, und herrscht

7 6

we know not how, and rules we know not how, and rules we know not how.
 mit Zau - ber - kraft, und herrscht mit Zau - ber kraft, und herrscht mit Zau - ber kraft.

Da Capo.

ritard.

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- x1331 7. My song shall be alway;
8. O come, let us sing
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11. Let God arise

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